

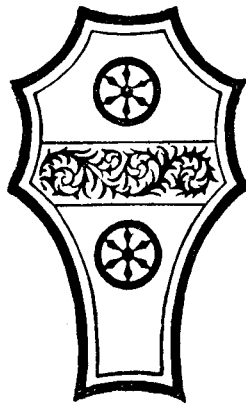
EDITION SCHOTT

EINZEL-AUSGABE

— 02438, 02439 —

Die Hugenotten

Les Huguenots
G. MEYERBEER



FANTASIE

von
J. B. SINGELÉE

Op. 31

KLAVIERBEGLEITUNG
zur Violinausgabe 02437

Originale und Bearbeitungen sind ausschließliches Eigentum von B. Schott's Söhne für alle Länder.

Jede Nummer 20 Pfennig

B. SCHOTT'S SÖHNE, MAINZ, LEIPZIG, LONDON, BRUXELLES, PARIS

LES HUGUENOTS

de Meyerbeer.

Fantaisie

par J. B. SINGELÉE, Op. 31.

Violon.

PIANO.

pizz.
p

Maestoso.

pp

arco
p

IV.
ff

ff

12

p

ff

12

p

IV.
ff

ff

12

„Unser Wagner“ Violin-Album
enthaltend die bekanntesten Nummern aus allen Werken
R. Wagners.

02438/9

Violine M. 1.—

Klavierstimme M. 2.—



First system of musical notation. The treble staff begins with a piano (*p*) dynamic marking. The bass staff begins with a piano (*p*) dynamic marking. The key signature is one sharp (F#).



Second system of musical notation. The treble staff features a melodic line with a crescendo (*cresc.*) marking. The bass staff features a dense, rhythmic accompaniment with a crescendo (*cresc.*) marking. The key signature is one sharp (F#).



Third system of musical notation. The treble staff features a melodic line with a crescendo (*cresc.*) marking. The bass staff features a dense, rhythmic accompaniment with a crescendo (*cresc.*) marking. The key signature is one sharp (F#).



Fourth system of musical notation. The treble staff features a melodic line with a fortissimo (*ff*) dynamic marking. The bass staff features a dense, rhythmic accompaniment with a fortissimo (*ff*) dynamic marking. The key signature is one sharp (F#).

Andantino. *espress.*

p

doux

f *p*

rall. *a tempo.*

rall.

p

Detailed description: This is a musical score for piano and voice, spanning 12 measures. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is marked 'Andantino.' and the expression is 'espress.'. The piano part is in the lower staves, and the voice part is in the upper staves. The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 1-4) shows the piano part with a forte (f) dynamic and the voice part with a piano (p) dynamic. The second system (measures 5-8) shows the piano part with a piano (p) dynamic and the voice part with a forte (f) dynamic. The third system (measures 9-12) shows the piano part with a piano (p) dynamic and the voice part with a forte (f) dynamic. The score concludes with a piano (p) dynamic marking.

First system of musical notation, featuring a treble and bass staff with complex melodic lines and chords.

Second system of musical notation, featuring a treble and bass staff. The treble staff includes the instruction *rall. poco a poco* and *a tempo.*

Third system of musical notation, featuring a treble and bass staff. The treble staff includes the instruction *p* and the bass staff includes the instruction *f*.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff includes the instruction *rall.* and the bass staff includes the instruction *cresc.*

Fifth system of musical notation, featuring a treble and bass staff. The treble staff includes the instruction *Cadenza* and *rall.*, and the bass staff includes the instruction *f* and *p dim.*

f de la pointe

Allegro moderato.

f

p du talon

p

p

allongez l'archet

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below it. The key signature is three sharps (F#, C#, G#). The top staff contains a melodic line with slurs and ties. The grand staff contains a rhythmic accompaniment with sixteenth-note patterns in the treble and a bass line with quarter notes.

Second system of musical notation. It follows the same three-staff format. The top staff features a melodic line with a second ending bracket labeled "II." over the final two measures. The accompaniment continues with similar rhythmic patterns.

Third system of musical notation. The top staff includes the vocal line with the lyrics "du talon" under the first measure. The bottom staff begins with a piano dynamic marking *p*. The accompaniment features a consistent sixteenth-note pattern in the treble and a bass line with chords and quarter notes.

Fourth system of musical notation. The top staff includes performance markings: *dolce poco rall.* and *a tempo.* followed by a forte dynamic marking *f*. The bottom staff continues the accompaniment, ending with a double bar line.

VAR. I.

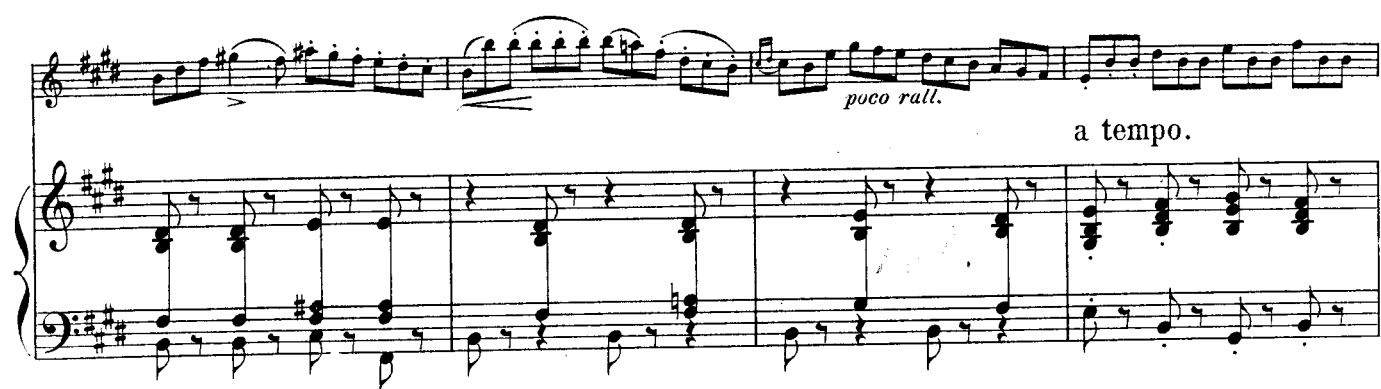
The musical score for Variation I is written for a piano and a solo instrument. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into four systems, each with a piano part on the left and a solo part on the right.

System 1: The piano part begins with a *p* (piano) dynamic. The solo part starts with a *semplce* (simpler) marking and features a triplet of eighth notes. The piano part has a *p* dynamic marking.

System 2: The piano part continues with a *p* dynamic. The solo part features a melodic line with a *f* (forte) dynamic marking.

System 3: The piano part includes a *p* dynamic marking. The solo part features a melodic line with a *f* dynamic marking.

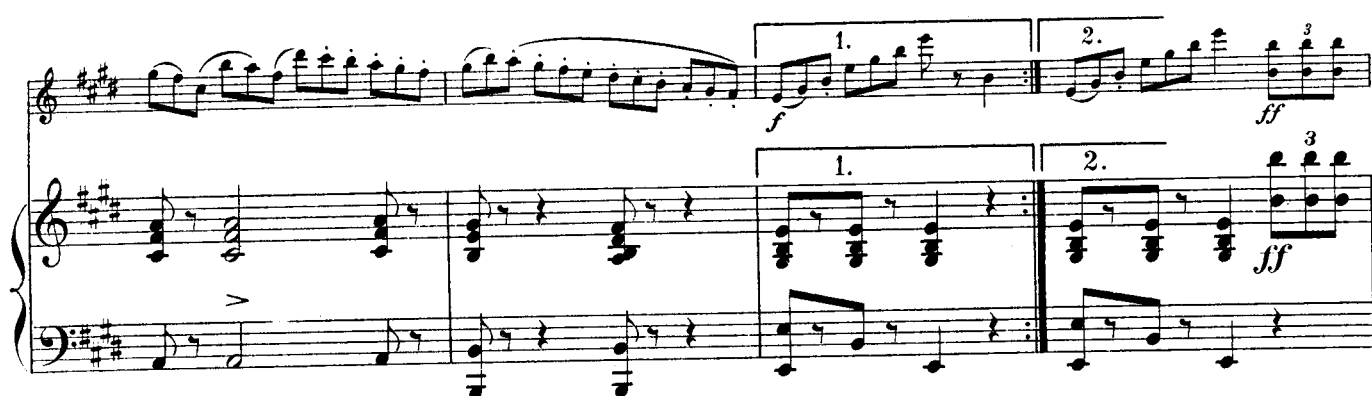
System 4: The piano part continues with a *p* dynamic. The solo part features a melodic line with a *f* dynamic marking.



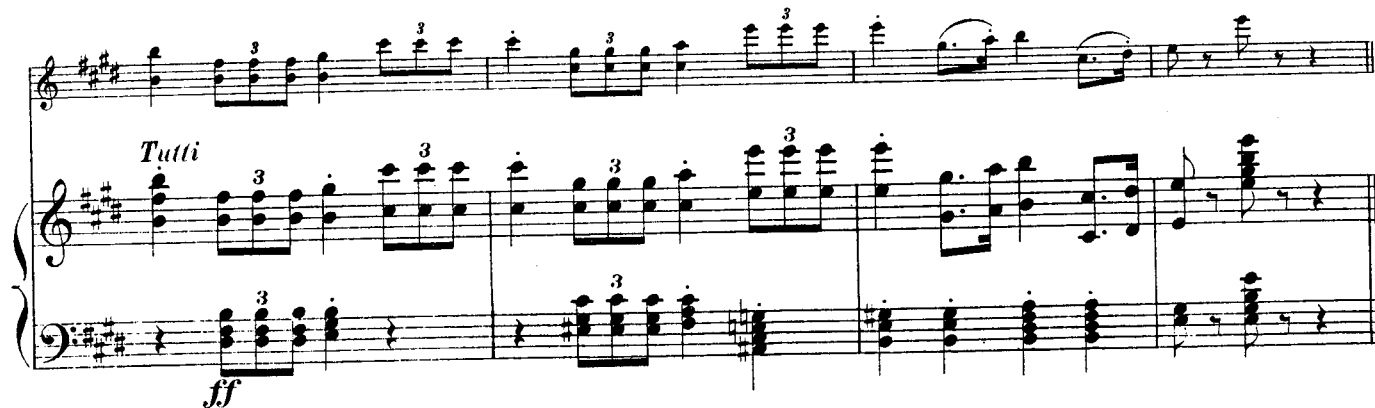
First system of musical notation. The top staff is a single melodic line in treble clef, key of D major (two sharps). It features a series of eighth and sixteenth notes, some beamed together. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), consisting of chords and single notes. The tempo marking *poco rall.* is placed above the top staff, and *a tempo.* is placed above the bottom staff.



Second system of musical notation. The top staff continues the melodic line with various note values and rests. The bottom staff continues the piano accompaniment with chords and single notes. There are some accents (>) over notes in the bottom staff.



Third system of musical notation. The top staff features a first ending (1.) and a second ending (2.) with a third ending (3.) marked *ff*. The bottom staff also has first and second endings, with the third ending marked *ff*. There are accents (>) over notes in the bottom staff.



Fourth system of musical notation. The top staff features a melodic line with triplets (3) and a *Tutti* marking. The bottom staff features a piano accompaniment with triplets (3) and a *ff* marking.

con brio.

VAR. II.

p

First system of musical notation. The top staff features a melodic line with slurs and ties, marked *poco rall.* and *a tempo.* The bottom staff consists of two parts: a treble clef part with chords and a bass clef part with a steady eighth-note accompaniment.

Second system of musical notation. The top staff continues the melodic line with various ornaments and slurs. The bottom staff continues the accompaniment with chords in the treble and eighth notes in the bass.

Third system of musical notation. The top staff includes first and second endings, marked *ff* and *Tutti.* The bottom staff also features first and second endings, marked *ff*, and continues with a more active bass line.

Fourth system of musical notation. The top staff concludes with a melodic phrase, marked *rall.* and *p*. The bottom staff concludes with a final chordal cadence, also marked *rall.* and *p*.

Larghetto. *espress.*

p

cresc.

dim.

doux.

pp

rall. - *a tempo.* *cresc.*

suivez *cresc.*

Detailed description: This is a musical score for piano and voice, spanning 20 measures. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is divided into five systems, each with a vocal line and a piano accompaniment. The first system begins with the tempo marking 'Larghetto.' and the dynamic 'espress.'. The piano part starts with a piano (*p*) dynamic. The second system features a crescendo (*cresc.*) in the piano part. The third system includes a decrescendo (*dim.*) and a piano (*p*) dynamic. The fourth system is marked 'doux.' and features a pianissimo (*pp*) dynamic. The fifth system contains tempo changes from 'rall.' to 'a tempo.' and includes the instruction 'suivez' (follow) for the voice part. Dynamics like 'cresc.' are used throughout to indicate volume changes.

First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes. The piano accompaniment in the grand staff features a steady eighth-note pattern in the right hand and a bass line with some rests in the left hand. A *cresc.* (crescendo) marking is placed above the piano part.

Second system of musical notation. The treble clef staff begins with a *dol.* (dolando) marking. The piano accompaniment continues with eighth-note patterns. Dynamics include *p* (piano) in both hands.

Third system of musical notation. The tempo marking *Allegro moderato.* is present. The treble clef staff has a *f* (forte) dynamic. The piano accompaniment features a consistent eighth-note pattern in the right hand and a bass line with occasional notes. Dynamics include *p* (piano) in the right hand and *fp* (fortissimo) in the left hand.

Fourth system of musical notation. The treble clef staff continues the melody. The piano accompaniment maintains the eighth-note pattern in the right hand and a simple bass line in the left hand.

Fifth system of musical notation. The treble clef staff features a *poco agitato* marking. The piano accompaniment has a *p* (piano) dynamic in the right hand and continues with eighth-note patterns in both hands.

legato
p

cresc.
cresc.

cresc.
f

rall.
f animato.
suivez.

cresc.
cresc.
tremolo
ff
ff

marqué
mf de la pointe

Allegro moderato.

f *p*

p du milieu *3* *ff*

p *ff* *p* *ff*

pp *ff* *pp* *p*

p *f*

First system of musical notation. The top staff is a single melodic line in treble clef, key of D major, with a forte (*f*) dynamic marking at the end. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand.

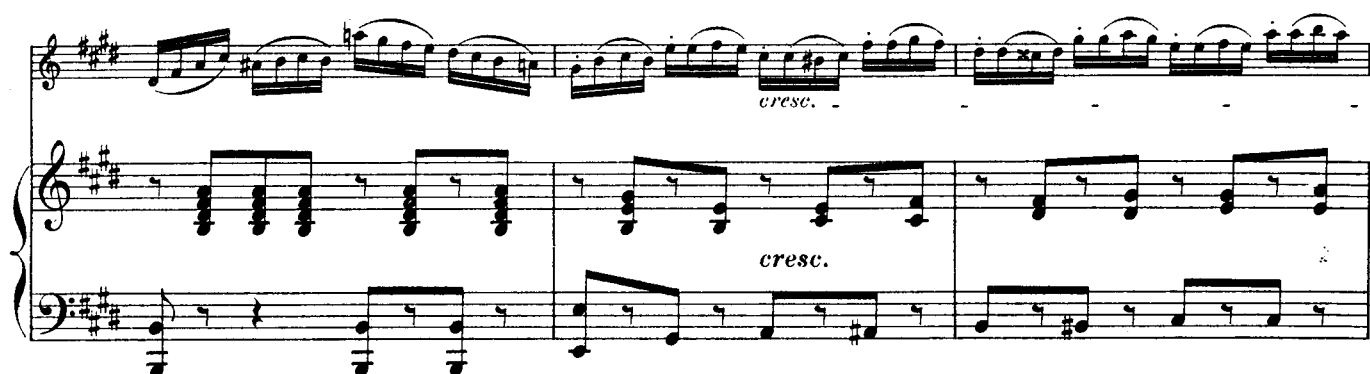
Second system of musical notation. The top staff continues the melody, ending with a *rall.* (rallentando) marking. The bottom staff features a piano (*p*) dynamic marking at the beginning, followed by a forte (*f*) dynamic marking, and concludes with a fermata over a whole note chord.

Third system of musical notation. The top staff contains a complex melodic line with many triplets and slurs. The bottom staff begins with a piano (*p*) dynamic marking and features a steady eighth-note accompaniment. The tempo marking *a tempo.* is placed above the first measure of the bottom staff.

Fourth system of musical notation. The top staff continues the complex melodic line with triplets and slurs. The bottom staff continues the eighth-note accompaniment pattern from the previous system.




First system of musical notation. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The bottom staff is in bass clef with the same key signature and common time signature, featuring a steady eighth-note accompaniment.



Second system of musical notation. The top staff continues the melodic line with a crescendo (*cresc.*) marking. The bottom staff continues the accompaniment with a crescendo (*cresc.*) marking.



Third system of musical notation. The top staff features a melodic line with a crescendo (*cresc.*) marking. The bottom staff continues the accompaniment with a crescendo (*cresc.*) marking.



Fourth system of musical notation. The top staff begins with a forte (*f*) dynamic and ends with a double bar line. The bottom staff begins with a forte (*f*) dynamic and ends with a double bar line. The system concludes with a final chord in the bass staff.



First system of musical notation. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with the instruction *ff grandioso* and ends with a *p* dynamic marking. The bottom staff is in bass clef with the same key signature and common time signature, starting with *ff* and *Largo.* markings. Both staves contain complex melodic and harmonic material with numerous triplets and slurs.



Second system of musical notation. The top staff continues the melodic line with *ff* dynamics and includes markings for *cresc.* and *rall.*. The bottom staff continues the harmonic accompaniment with *ff* dynamics and also includes *cresc.* and *rall.* markings. The system concludes with a triplet in the bass staff.



Third system of musical notation. The top staff features a rapid, ascending melodic line. The bottom staff is marked *Coda animato.* and begins with a *p* dynamic marking. It consists of a series of chords and rhythmic patterns.



Fourth system of musical notation. The top staff continues the rapid melodic line. The bottom staff continues the chordal accompaniment with a consistent rhythmic pattern.



Fifth system of musical notation. The top staff continues the rapid melodic line. The bottom staff continues the chordal accompaniment, maintaining the same rhythmic pattern as the previous system.

First system of musical notation. The treble staff features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The piano accompaniment in the grand staff consists of chords and single notes in both the treble and bass staves.

Second system of musical notation. The treble staff begins with a *cresc.* marking and ends with a *ff* marking. The piano accompaniment also includes a *cresc.* marking in the bass staff.

Third system of musical notation. The piano accompaniment features a *p* (piano) marking in the bass staff and a *f* (forte) marking in the bass staff towards the end of the system.

Fourth system of musical notation. The piano accompaniment begins with a *p* marking in the bass staff and ends with a *cresc.* marking in the bass staff.

Fifth system of musical notation. The piano accompaniment features a *ff* marking in the bass staff. The system concludes with a double bar line and a final chord in the bass staff.

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02432 do. Klavierst.
02433 op. 30 Die Regiments-tochter (Donizetti) V.
02435 do. Klavierst.
02437 op. 31 Die Hugenotten (Meyerbeer) V.
02438 do. Klavierst.
02439 op. 37 Die Meistersinger von Nürnberg (Wagner) V.
02440 do. Klavierst.
02442 op. 69 Der Barbier von Sevilla (Rossini) V.
02443 do. Klavierst.
02444 op. 71 Die Summe von Portici (Auber) V.
02445 do. Klavierst.
02445/6 do. Klavierst.

02447 Singelée, op. 96 Der Liebestrank (Donizetti) V.

- 02448 do. Klavierst.
02449 op. 97 Der Freischütz (Höfner) V.
02450 do. Klavierst.
02451 op. 109 Die Zauberkolbe (Mozart) V.
02452 do. Klavierst.
02453 op. 117 Wilhelm Tell (Rossini) V.
02454 do. Klavierst.
02455 op. 123 Lohengrin (Wagner) V.
02456 do. Klavierst.
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02459 op. 141 Oberon (Weber) V.
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- 02466 do. Klavierst.
02467 Mozart, Don Juan V.
02468 do. Klavierst.
02469 Figaro Hochzeit V.
02470 do. Klavierst.
02471 do. Klavierst.
02472 do. Klavierst.
02473 Die Zauberkolbe V.
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Richard Wagner

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02493 - Leichte Fantasie über die höchsten Melodien (Wichl) V.
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Rheingold

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- 02504 - liebt italien. Opernmelodien
02505 - Heft I V.
02506 - Heft II V.
02507 Bach, Mein gläubiges Herz frohlocke (Kroß) V. u. Kl.
02508 Baumgartner, Noch sind die Tage der Rosen, Walzer V.
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02510 Beriot, Melodies italiennes V. u. Kl.
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02512 - 2. Vanne al mio bene (Blangini)
02513 - 3. Al dolce Guidami (Donizetti)
02514 - 4. A torto ti lagni Amor (Höfner)
02515 - 5. E Vezzosa si la Rosa (Vaccari)
02516 - 6. La Verginella (Berlioz)
02517 - 7. Mille Sospire e Lagrime
02518 - 8. Deh! Non voler costringere (Donizetti)
02519 - 9. Come l'Aurette placide (Rossini)
02520 - 10. Stancio di Pascolari (Venetian Lied)
02521 - 11. Quel suono (Mozart)
02522 - 12. Prendimi teco (Vaccari)
02523 Bizet, Carmen-Marsch, Auf in den Kampf, Torero! V. u. Kl.
02524 Bortniansky, Ich bete an die Macht der Liebe, Russ. Kirchenlied (Hermann) V. u. Kl.

02526 Giordani, Caro mio ben (Papini) V. u. Kl.

- 02527 Glück, Arie aus Orpheus (Moffat) V. u. Kl.
02528 Händel, Rinaldo-Arie, Laß mich mit Tränen (Kroß) V.
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02531 do. Klavierst.
02532 Haydn, Die Himmel erzählen (Schöpfung) (Haddock) V.
02533 do. Klavierst.
02534 Kotschoubey, Oh! dites lui (Batto) V. u. Kl.
02535 Mozart, Ave verum (Alfani) V. u. Kl.
02536 - Romanze d. Cherubim a. Figaros Hochzeit (Danbe) V. u. Kl.
02537 do. Klavierst.
02538 Serenade aus Don Juan (Danbe) V.
02539 do. Klavierst.
02540 Schubert, Am Meer (Thomas) V.
02541 do. Klavierst.
02542 - Ave Maria (Ritter) V.
02543 do. Klavierst.
02544 - Die Färbler (Ritter) V.
02545 do. Klavierst.
02546 Heidenröslein (Wichl) V.
02547 do. Klavierst.
02548 Des Malchens Klage (Ritter) V.
02549 do. Klavierst.

02550 Schubert, Ständchen, Leise lehen meine Lieder (Moffat) V. u. Kl.

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02560 - Waldgespräch V.
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02562 - Wanderlied, Wohlauf noch getrunken V.
02563 do. Klavierst.
02564 Spohr, Rose wie bist du reizend (Wilhelm) V.
02565 do. Klavierst.
02566 Stradella, Kirchenarie (Lefebure) V.
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02568 - Ave Maria (Ritter) V.
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02570 - Die Färbler (Ritter) V.
02571 do. Klavierst.
02572 - Heidenröslein (Wichl) V.
02573 do. Klavierst.
02574 Des Malchens Klage (Ritter) V.
02575 do. Klavierst.

Wagner, Richard

(Vollständige Opern-Fantasien und Potpourris siehe besondere Abteilung.)

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02578 - (O) Singer! brillant V.
02579 do. Klavierst.
02580 - Walthers Preislied, Morgenlich leuchtet! (Wickede) V.
02581 do. Klavierst.
02582 - Siegmunds Liebeslied (Wickede) leicht V.
02583 do. Klavierst.
02584 - (Wickede) elegant V.
02585 do. Klavierst.
02586 - Trauermarsch beim Tode Siegfrieds (Hermann) V.
02587 do. Klavierst.
02588 - Parsifals Vorsp. (Hunperli) V.
02589 do. Klavierst.
02590 - Karfreitagszauber, Episode (Heintz) V.
02591 do. Klavierst.
02592 - Träume a. 5 Ged. (Leonard) V.
02593 do. Klavierst.

Volkslieder-Fantasien.

- 02594 Gott erhalte Franz, den Kaiser, Oester. Hymne (Moret) V. u. Kl.
02595 Hail Columbia, Amerikanischer Nationalgesang V. u. Kl.
02596 Home, sweet home (Hermann) V. u. Kl.
02597 Karneval v. Venedig, Variationen (Danbe) V.
02598 do. Klavierst.
02599 - Lang lang ist's her (Ritter) V. u. Kl.
02600 Letzte Rose (Danbe) V.
02601 do. Klavierst.
02602 La Marseillaise, V. u. Kl.
02603 Robin Adair (Schottisch) (Ritter) V. u. Kl.
02604 Der rote Sarafan, Russ. Volkslied (Danbe) V.
02605 Russische Nationalhymne V. u. Kl.
02606 Russisches Lied (Hermann) V.
02607 do. Klavierst.
02608 Santa Lucia (Ritter) V. u. Kl.
02609 The starspangled Banner (Hermann) V. u. Kl.
02610 Stille Nacht V. u. Kl.
02611 Von meinem Bergh müde scheiden (Ritter) V. u. Kl.
02612 Yankee doodle (Danbe) V. u. Kl.

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- 1 Gounod . . . Méditation
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3 Burnester-Dussek . . . Menuet
4 Schubert-Wilhelmj . . . Abcille
5 Singelée . . . Trovatore
6 Wagner-Wilhelmj . . . Gavotte
7 Gosses . . . Walthers Preislied
8 Drla . . . Canzonetta
9 Wieniawski-Wilhelmj . . . Mazurka Op. 19 No. 1 (Obertass)
10 Wieniawski-Wilhelmj . . . Mazurka Op. 19 No. 2 (Ménétrier)

Band II (2.—6. Stufe)

- 1 Wagner . . . Liebeslied aus Walküre
2 Gounod . . . Serenade
3 Burnester-Cramer . . . Walzer
4 Wagner-Wilhelmj . . . Meistersinger Fantasie
5 Wieniawski . . . Romanze Op. 40 No. 1
6 Borus . . . Hindoo Lament
7 Hubay . . . Idylle
8 Wieniawski-Wilhelmj . . . Legende
9 Drla . . . Scherzando
10 Wieniawski-Wilhelmj . . . Souvenir de Moscou

Band III (2.—6. Stufe)

- 1 Burnester-Gluck . . . Gavotte
2 Wagner-Leonard . . . Träume
3 Singelée . . . Rigoletto
4 Singelée . . . Capriccio all' antica Op. 25 Nr. 2
5 Wieniawski . . . Narzissus
6 Wagner-Wilhelmj . . . Parsifal Fantasie
7 Mischa Elman . . . Canto amoroso (Sammartini)
8 Drla . . . Poème
9 Zimbalist . . . Prélude aux Sûtes
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